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THE MAGIC LANTERN GAZETTE

Magic Lantern Society of the United States and Canada

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www.magiclanternsociety.org

Blue Skies in Seattle Await You!

by Ralph Shape

In just a few days the Magic Lantern Society of the United States and Canada will gather in Seattle to celebrate it's twelfth convention. The weather forecast is for clear skies and warm temperatures. (Weather forecasting is an exact science). This is a return trip to Seattle. The Society's fourth convention was held here in 1989. Attempting to match the success of that meeting has been a challenge. However, the Northwest committee has been working hard to ensure an enjoyable, educational, and entertaining time for all. Here's what to expect from presenters:

Friday, July 7
"Victorian Hotel Rats and Cats" [Dick Moore]
"Jacob Riis-Slum Reform" [Bruce Gronbeck]
"No Gold Yet" [Jack Judson]
"Moving Panoramas in the 19th Century" [Erkki Huhtamo]
"The Canadian Alps, A Trip From Quebec to British Columbia and the Pacific Northwest in 1904" [Michael Lawlor]
"Seattle, Then and Now" [Paul Dorpat]

Saturday, July 8
"A Brief History of Light, Part Two" [Karl Link]
"The Unformed Lantern Show" [Dick Balzer]
"New York in a Flash: The Gigantic Illuminated Stage Pictures of Joseph Byron" [Kentwood Wells]
"A Tale of a Tub" [David Evans]
"A Thought Provoking Presentation of Safely in the Home or Things You Never Think to Think About" [Bob & Sue Hall]
"Further Adventures in Alaska" [Dick Woods]
"Christmas in July" [Terry Borton]

INSIDE

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- Photographic Lantern Slides

In addition, four workshops will be held. "How to Restore Slides", "How to Make Slides", "How to Restore your Lantern", "How to Transfer Slides to DVD".

It promises to be a busy weekend, but there should be plenty of time to visit, renew old acquaintances, make new ones, and enjoy the city.

American Magic Lantern Theatre in Seattle

by Shel Izen

The atmosphere in Seattle is alive with the preparations for the 2006 MLS convention. The members of the convention committee are working hard to make this year's convention the best one yet. One of the highlights will be an authentic Victorian Magic Lantern show, 'Christmas in July", presented by MLS member Terry Borton, on July 8th at The ACT Theatre

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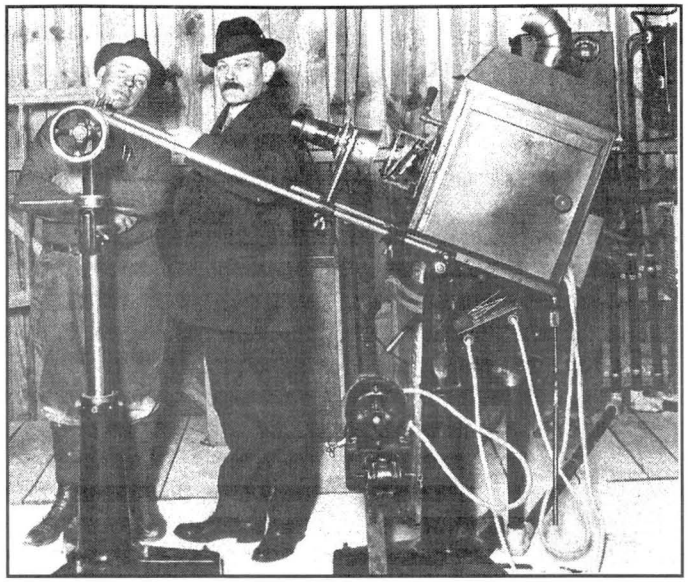
American Magic Lantern Theater continued

in Seattle at 8:00pm. This show is open to the public. In 1992, Mr. Borton founded the American Magic Lantern Theater; the nation's only professional theater company recreating Victorian magic-lantern shows. [www.MagicLanternShows.com]. Mr. Borton is coming across the country, traveling with his biunial wood and brass lantern, a singer/musician to provide musical accompaniment, and antique slides and showmanship to entertain us. The price of your registration includes a ticket to this wonderful show. See you in Seattle and at the show this summer. Please feel free to contact me [Shel Izen] at: kingboreas@comcast.net should you have any questions about Terry's show, or the convention in general.

THE LANTERN AT STONE MOUNTAIN or The Largest Magic Lantern Image Ever Shown

by Ralph Shape

Gutzon Borglum was a man of many talents, which he practiced throughout his life. In some fields he was incredibly successful; in others, his personality and ego cost him success. His is recognized as one of America's great artists and sculptors. He made a great deal of money but always seemed to spend more. His life story is complicated and controversial and the facts seem hard to come by depending on who is telling the story.



Jesse Tucker (left) and Gutzon Borglum (right) with the slide projector specially built to shine Borglum's design on the side of Stone Mountain

Gutzon was born in Idaho in 1867 to a Mormon family. Disillusioned with the Mormon Church, the family moved around the country settling in Los Angeles in 1881. Gutzon began painting and at the age of 18 decided that he wanted to be an artist. Success gave him the means to travel to Europe where he lived and studied in Paris with some of the old masters. His artwork was being accepted internationally. At 29 he was living in London. While there his brother Solon, who was also an artist, came to visit. Solon decided to take up sculpting so they made an agreement. Gutzon would be known as "Borglum the painter" while Solon would become "Borglum the sculptor". Gutzon struggled to survive as an artist, but was eventually accepted in the Royal Society of British Artists. He was one of the few artists to belong to the societies in three countries, having been previously accepted in France and Spain. His brother Solon was having great success by exhibiting his sculptures at the 1900 Paris Exposition. Gutzon at this point, decided he too wanted to concentrate on sculpture.

In 1901 he returned to America, which was then full of aristocrats who had the money to decorate their new mansions. Gutzon set up a studio in New York and had all the work he could handle. Most of his commissions then were for sculptures. The money rolled in but debts still

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plagued him. He faced a steady stream of lawsuits from creditors. He was not accepted by other sculptors, but the art world accepted him because most of his work was brilliant. He had been introduced to Teddy Roosevelt at an early age and now received several commissions to do statues for the capitol building in Washington, D C. Gutzon was vocally anti-semitic until Hitler came to power. Then he became strongly anti-nazi criticizing and goading Hitler. Hitler never responded but remained silent until after he invaded Poland. His first order was to destroy Borglum's statue to Woodrow Wilson in Poznan, Poland.

Gutzon was 48 in 1915 and a respected sculptor. His works included a statue of Lincoln in the capitol, a Wright Brothers monument in Dayton, Ohio; war memorials in Newark and Chicago. About this time an editorial appeared in an Atlanta newspaper advocating Stone Mountain as a suitable site for a visible expression of the South's struggle for independence. Helen Plane, President of the Atlanta Chapter of the United Daughters of the Confederacy, with her chapter's approval, formed the Stone Mountain Memorial Association. After much deliberation over the greatest sculptors of the day she chose Borglum, wrote to him, and invited him to Atlanta. When asked why she had chosen Gutzon, Mrs. Plane said she was familiar with Borglum from his Gordon statue in the Atlanta capitol grounds. That statue was done by Solon and when they invited "Borglum the Sculptor" to come to Atlanta many thought that Solon was expected. But Gutzon was what they got. Gutzon was excited about the possibilities. He arrived in August 1915 and studied the mountain for three days. Sixteen miles east of Atlanta, the world's largest granite rock raised 825 feet out of the surrounding plain with a circumference of 7 miles. The exposed granite covers 583 acres. Gutzon's idea was to carve General Lee and his army marching across 700 feet of the granite cliff. He had no idea how he would project the image onto the stone, how his workers would work on a sheer cliff, or how he would remove thousands of tons of rock. But the project became official. He was now the official sculptor of Stone Mountain. Little work was done before the World War interrupted the project and all work was stopped. After the war, in 1919, Gutzon tried to resume work on the mountain. Money was the problem again. A funding offer came from the Ku Klux Klan in 1921 allowing him to press on with the project. Now he turned his efforts to the technical problems that had to be solved before actual carving could begin. The problem was how to transfer the design from his clay models to the side of the mountain. He first tried to draw lines on the mountain. By laying a cable along the top and dropping other cables vertically every fifty feet he divided the cliff into panels. Then in a harness he was lowered over the face of the cliff with a bucket of paint. As he swung in the wind he would dab at the rock with his paintbrush. He was trying to draw a picture nearly 200 feet high by 1300 feet long. From the ground he couldn't even see his lines.

Enlarged lantern slide image was outlined on the stone to guide the carvers.

His ideas now turned towards projecting an image on the mountain and printing that image much like a photograph. First he needed a projector. He asked Eastman Kodak, General Electric, Westinghouse Electric, and similar manufacturers to build him a projector. They all said it couldn't be done. They told him with artificial light you can cast a shadow with a sharp edge a maximum distance of 270 feet. Greater than that and the outline would be blurred. To put the beam of light on the mountain his projector would have to stand back from its base and cast a ray at least 700 feet long. His machine would have to have unheard of power, to enlarge a slide into a picture 200 feet square; almost an acre in area. The light source strong enough to do that would generate an incredible amount of heat. In movie theaters, for example, pictures were projected a hundred feet, enlarged about 50,000 times onto a smooth, white, light reflecting screen. The film has to be kept moving to keep from burning up. Borglum was asking for a machine that would project a non-moving picture nearly a thousand feet, enlarge it about a million times and have it show up clearly on a wall of rough non-reflective stone. 'It was doubtful such a lamp could be built; even more doubtful that a lens could be found that would withstand the heat; and it was certain that such a lamp would immediately burn up any photo slide placed in it.' Borglum pressed on. The manufacturers were interested but doubted a stereopticon of that size could be constructed. He persuaded E. S. Porter of the Precision Machine Company of New York, to help design and build his machine. The resulting machine looked much like an ordinary moving picture projector, but, was so complicated that it cost the company $2,200 to build. And it worked. Gutzon made a series of photos of his model and made lantern slides of each section. "First I will determine the exact location for General Lee's figure. I will make that spot on the mountain sensitive to light by pouring sensitizing chemicals over it; then, working at night, I will let the rays of the lamp shine against the mountain for several hours. After that I will pour developing fluid, then fixing fluid over that part of the mountain where the light has been shining. I will fix my picture on the granite and then I will wash away the chemicals. By morning I will be ready to begin carving." This idea was soon abandoned.

Gutzon experimented by etching his figures on a blackened slide. The finest line he could make showed up on the mountain was six feet wide. With continued experimentation he discovered that by using a second lens in the

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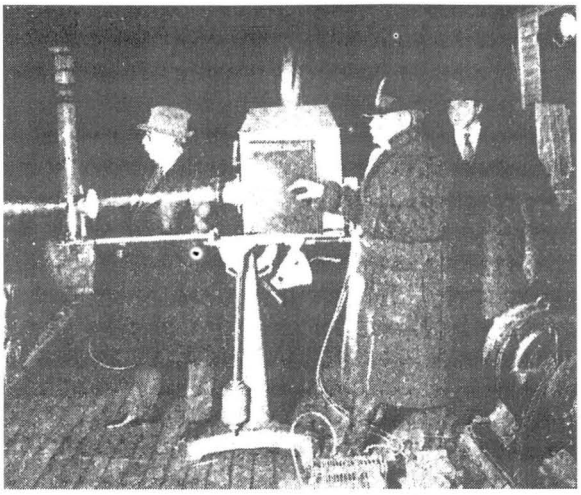
The Lantern at Stone Mountain continued

stereopticon, he could greatly increase the distance that a shadow could be cast. Using a spot of modeling clay to hold the second lens in position and moving it slowly back and forth Gutzon found he could focus his images at a distance of up to 1500 feet. He attempted to project his photographic slides of Lee and his Generals onto the side of the mountain, but now the problem he faced was distortion of the images. The distortion problem had him confounded for a time. The carving was to be at an elevation of 350 feet. That meant that the light beam carrying the design, traveled upward at an angle of more than 50 degrees, causing great distortion. He couldn't raise his projector 500 feet to project straight at the sheer face of the mountain. Since he couldn't change his projector angle, he next tried tilting his model and photographing it at the necessary angle. This was no easy task as the model was full life size. The resulting photo was unsatisfactory; the planes were all disarranged. Next he tried a photo of the model standing straight, then tilted the photo forward at an angle equal to his projection angle and retook the picture. The result was a distorted slide that met the conditions of the mountain where the design was to be placed. It almost worked; but not quite. Finally, he hit upon the simplest solution. Instead of tilting the models and tilting the photos the solution was to insert an ordinary slide and tilt the slide holder. The problem was solved with the touch of one finger. The lantern was bolted to a concrete foundation to avoid the slightest movement. It could be swung to any angle. A slide three inches high produced a picture 200 feet high. The enlargement was so great that a pin scratch on the slide measured nine inches wide on the mountain. The head of Lee's horse was thirty feet from ear to lip; the stirrup was nine feet long.



Putting the model on Stone Mountain

It was now 1923 when Gutzon projected the largest magic lantern ever shown onto the side of Stone Mountain. The picture, as it appeared on the mountain shown at night was as clear as the scene in a movie. It was so clear that a passing motorist thought the carving had been completed. The projection machine, Gutzon estimated, saved him at least two or three years labor in placing his sketch on the mountain. Hanging over the cliff in slings his men were able to trace the photos outlines. Work now progressed rapidly and within 6 months the image of Lee could be seen on the side of the mountain. But trouble was brewing.

Gutzon claimed he hadn't been paid anything for all his many years work. The Stone Mountain Association claimed Gutzon had been devoting his time elsewhere and was ignoring his work in Georgia. The Association began talking of firing Borglum and finding a new sculptor. In a fit of rage, Gutzon ordered his crew to break up his models and drop them over the cliff. He believed the models were his to do with as he pleased. The Association claimed anything relating to the project was their property. Gutzon jumped into his car and was barely out of the driveway when the sheriff and a posse arrived with a warrant for his arrest charging him with willful destruction of association property. Gutzon made it across the border into North Carolina where he had friends. He never returned to Georgia. A new sculptor was hired who began by blasting off all remnants of Borglum's work.

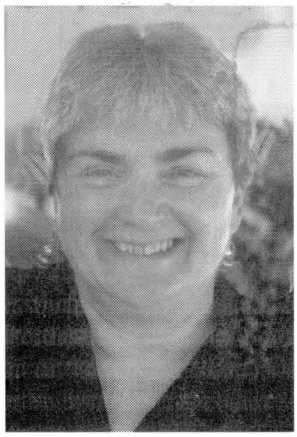
This isn't the end of the Borglum Story. Gutzon went to South Dakota and for the next 15 years worked to create a memorial to four of America's great presidents on the side of Mount Rushmore. That project too had money problems. During the depression it didn't seem proper to be spending money carving mountains. But it did mean jobs so the work went on. As the figure of Washington began to take shape, Jefferson was started, initially, to be on Washington's right. When they realized there wasn't enough stone there, Jefferson had to be destroyed and started again on the left side of Washington. The two heads were nearly completed by 1934 and Lincoln was becoming recognizable. One of the sculptors who came to work with Gutzon on the mountain was Korczak Ziolkowski. He didn't stay long because he couldn't get along with Borglum. He later returned to the Black Hills in 1947, filed a claim on a mountain north of the town of Custer and began the largest sculptural project ever attempted, the Chief Crazy Horse Monument.

Work continued on Mount Rushmore but was severely impacted by money, politics, and the Second World War. Gutzon, at the age of 74, on a trip to Chicago became ill, went to a hospital, but never recovered. He died in March 1941. He never saw Mount Rushmore completed. Gutzon Borglum is buried in the "Court of Honor" at the Forest Lawn Cemetery in California becoming the first person elected an "Immortal of Memorial Court of Honors".

Mt Rushmore was eventually completed after the war by Gutzon's son Lincoln Borglum. Stone Mountain in Georgia was finally completed in the 1980's. Chief Crazy Horse is still being worked on beset by money problems.

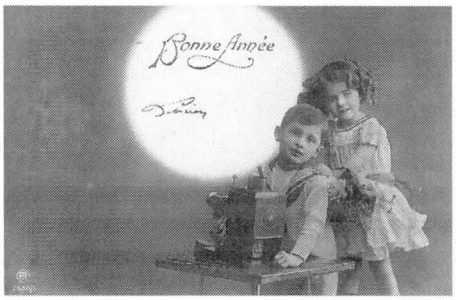
Gutzon Borglum received many honors in his lifetime but was never recognized for his work creating the magic lantern that put the images on Stone Mountain, nor for projecting the largest image the farthest ever. No record exists to explain what became of his lantern slides. His statues inhabit dozens of cities across America.

Photos with permission of Willard Neal
"Georgia's Stone Mountain"
"Give the Man Room" by Robert Casey and Mary Borglum
"Six Wars at a Time" by Howard Shaff
"The Carving of Mt Rushmore" by Rex Smith
"Living Granite" by Robert Dean
"The Undefeated" by Gerald Johnson



PRESIDENTS LETTER – May 2006

by Sharon Koch



This will be the last Gazette before our July convention, so please read this information provided for registrants and those who are close to sending in their registrations. Convention registration information is on the Society's web page, if you have misplaced yours. Go to www.magiclanternsociety.org.

I want to thank the convention committee for their months of hard work. Ralph Shape has been diligent in organizing a daily schedule to provide an exhilarating three days of activities and also securing our venue. Judie Shape has provided us with a lovely Seattle perspective for our program cover artwork. Copies of this beautiful drawing will be available for order at the convention. Ron and Dorothy Easterday provided the registration and information forms and are keeping those records, and have kept track of our budget. Larry Cederblom has done his usual amazing job of design for our registration forms, tickets, banners and tote bags, and has worked with Shel Izen on publicity for Terry Borton's show for the society and the public Saturday evening. John Potter will be wonderful, we know, as the official convention photographer. Smile your best when you see him. Sue Hall will hopefully be in charge of issuing program review duties to our participants. And you can blame me if you don't care for the Saturday evening dinner.

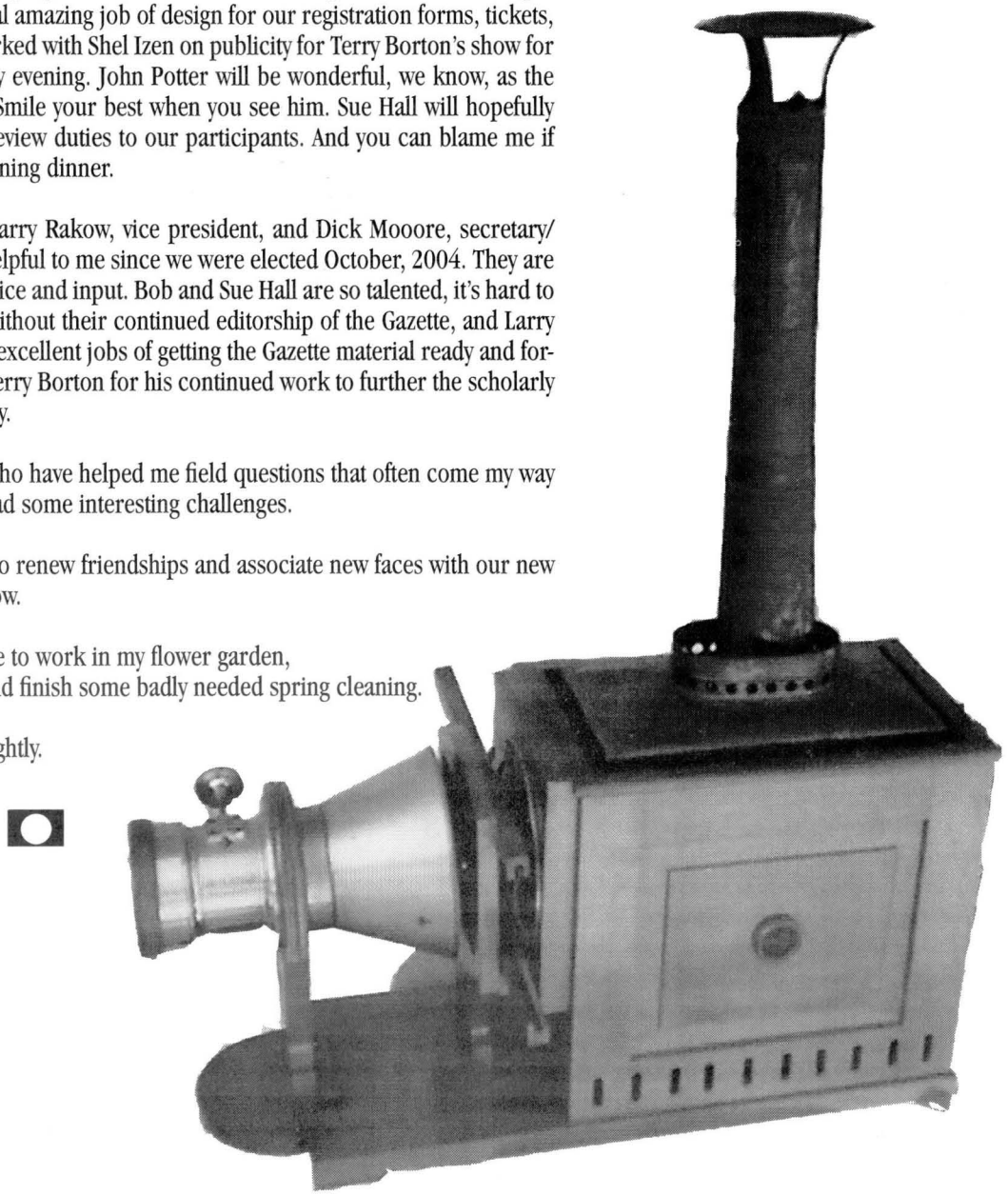
I also want to thank my officers Larry Rakow, vice president, and Dick Mooore, secretary/ treasurer who have also been so helpful to me since we were elected October, 2004. They are just an email away when I need advice and input. Bob and Sue Hall are so talented, it's hard to think of what I would have done without their continued editorship of the Gazette, and Larry and Sharon Cederblom have done excellent jobs of getting the Gazette material ready and formatted for print. I am grateful to Terry Borton for his continued work to further the scholarly and educational goals of the society.

Thank you to all of the members who have helped me field questions that often come my way from Internet land, and we have had some interesting challenges.

I hope to see many of you in July, to renew friendships and associate new faces with our new member roster. It won't be long now.

Until then, I plan to take some time to work in my flower garden,
find some slides to buy on ebay, and finish some badly needed spring cleaning.

Keep that lantern light burning brightly.



Mr. Ice Cream – A Rookie Magic Lantern Collector

by Allan Mellis

I am known as "Mr. Ice Cream" for my extensive collection of ice cream memorabilia that I have accumulated over the past 30 years with part of my collection now in the Finnigan's Ice Cream Parlor in Chicago's Museum of Science and Industry. However, I am a rookie when it comes to collecting Magic Lantern Slides.

My collection consists of approximately 150 Magic Lantern slides that show either ice cream or soda fountain images. In order to help learn what slides have been produced, I refer to two catalogs, one is from "The Buffalo Slide Show Company". The following images are of the cover and a page that shows some stock ice cream slides.

I would love to be able to acquire an original (a photocopy would also be appreciated) of a Kansas City Slide Show Catalog that contains stock ice cream magic lantern images. The few slides I have from this company are really wonderful.

While reading the Magic Lantern Gazette, I wonder if there are many members who do not focus entirely on magic lantern slides but rather collect slides of a certain subject. Even though most of my slides must be from the 1930's and 40's, it seems that most members of the Society might consider them too modern to collect.

The ice cream magic lantern slides that I have could be organized into the following categories; artist drawn, commercial stock images with store names, ice cream company, soda fountain scene, street scene, and movie scene.

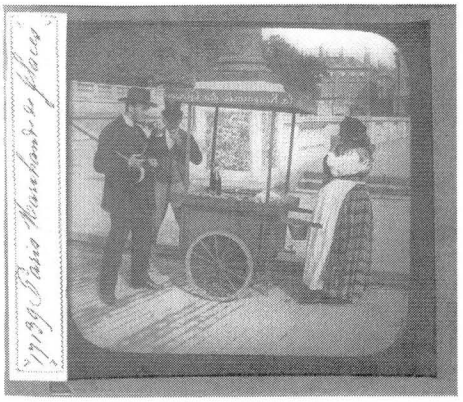
One of the first slides that I acquired was what looks like an original artist's drawing that has two people at a table eating ice cream and it says "After the Show".

A recent acquisition is an outstanding stock image that shows three kids eating ice cream. This is from the Kansas City Slide Co.

Sometimes the ice cream companies advertised their company's product. This one is from Breyer's Ice Cream.

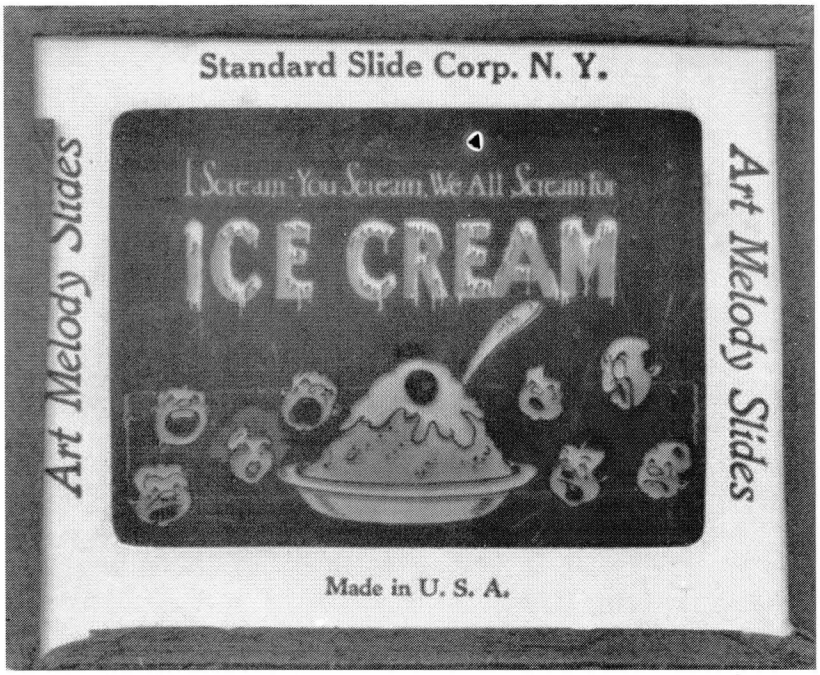
A very difficult image to find is that of a soda fountain. The following image was from a series that happened to include a soda fountain scene.

The following is a street scene image of a "Marchant de Glaces" that I do not own since I was outbid in an auction.



An ice cream scene from a movie is extremely desirable but is difficult to know what ice cream is pictured. This shows the actor Adolphe Menjou eating an ice cream cone.

I have not listed one category, "songs", because I only have one set of eight slides that have the words of the song "I Scream, You Scream, We All Scream for Ice Cream".



I store my slides in hard plastic postcard holders in plastic pages in loose-leaf books. I would love to find a way to display different slides on a light box that I could mount on a wall and turn on for display. I would like to know if any such magic lantern display box exists. I think of this every time I go to the doctor and see his x-ray light box. The images in this article were copied using a computer scanner, which is not the most desirable. I am reluctant to have them copied at a camera store because of possible breakage. Again, I would love some ideas on how to get good printed images. I do not know much about magic lantern slide projectors and am afraid of those that have a flame for illumination. Is there a good projector that would be easy to use in the home without the possibility of destroying my slides?

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On Photographic Lantern Slides

by Tom Rall

Hunting lantern slides is truly a magical mystery tour. It goes to many interesting places, which would not normally be on the itinerary.

I found myself on such a trip this winter when I drove up to the New York City area to visit Artist Justin Kelly, who had slides for sale. Though the Big Apple is an infinitely interesting place in itself, I found it even more so poking around in Brooklyn and West Orange, New Jersey, where Kelly has a studio and storage area respectively.

Kelly's studio is in a warehouse at the former Brooklyn Navy Yard, which provided me a peek at an empty dry dock and cranes dangling from disused derricks swept by a cold East River breeze.

Inside the warehouse it is warm, dry, and full of surprises. Kelly's loft was filled with artistic creations featuring our beloved lantern slides. Not the least of these were designs for lamps and wall sconces. Two were prototype designs for do-it-yourself tablelamp kits that were already in production. I've already made a 15-slide lamp, his largest design, and plan to bring it, and possibly other examples, to Seattle.

But the lamps were just one aspect of the work. Particularly impressive were movable wall-sized room dividers, which were somewhat reminiscent of the lantern slide house installed by Artist Steve Tobin at George Eastman House during our Rochester, NY Convention.

As exciting as it was, I was even more excited to begin to look at some of the slides for sale. Unfortunately, it turned out I wasn't getting first shot at the collection. While I had been delaying my trip for many months since our initial email correspondence, his trove had been discovered by Pat Kulaga, of pkgeneralstore, an ebay seller specializing in lantern slides. In fact, some of the slides were returns from Kulaga, yet there were plenty more, including a few dozen song (mostly incomplete) slide sets by New York maker Henry B. Ingram.

For a whole afternoon I looked at slides before breaking for dinner at Kelly's favorite Middle Eastern restaurant nearby. After dinner we drove across the Brooklyn Bridge and Manhattan and under the Hudson River via the Holland Tunnel to his storage area in West Orange, New Jersey. That turned out to be a former Thomas Edison factory, now part of a historical district. There, rows upon rows of filing cabinets contained most of his estimated 70,000 slide collection, the majority art slides formerly comprising the Smith College visual collection.

After a couple of hours looking through drawers, we adjourned for the evening and resumed the next morning. As I spent the next few hours looking at the collection, I couldn't help thinking about the Edison connection and how the movies, perhaps some of the early projectors made in the very room I was standing, eventually replaced the magic lantern as an entertainment medium.

Truly the tour was sometimes mystical.

Society member David Francis is discovering something similar. Since retiring as head of film division at the Library of Congress a couple of years ago, he's "begun to become a lanternist again." He recently presented shows in Lisbon, Portugal, and will cart his triunial out to Ann Arbor, Michigan, at the end of May and to Santa Cruz, California, "for the Dickens convention" at the end of summer. Among all that travel, he's in the process of relocating to Bloomington, Indiana, where he recently had his collections moved.

"It weighed just 20 pounds below the legal limit and was the heaviest load (nearly 40,000 pounds) the trucker had ever carried," Francis related, during a recent lunch break at a Capitol Hill hotel, where we had been viewing facilities for a possible 2008 convention site.

The conversation also revealed that Francis will be going to both Brazil and Australia in the next few months. How's that for touring!

SAILING AROUND THE WORLD

by Bob Bishop

It should have been no surprise at all. After all, had not Dr. Livingston taken the magic lantern to darkest Africa? Was it not true that rumor had it the 'Miracle at Knock" in England could be accounted for by the magic lantern? In fact, when a prominent lanternist was asked if he could duplicate the "miracle", he answered in the affirmative. However, before he could prove it, the entire project was suddenly stopped dead in its tracks by some unnamed but very powerful organization. But that's another story.....

None-the-less I was surprised when reading an article in May, 1998 issue of the Smithsonian magazine by Per Ola & Emily D'Aulaire regarding the saga of Joshua Alocum's fantastic voyage around the world ending with dropped anchor, in the dead of night, at New Port Harbor, Rhode Island, June 27th 1898. With only a third grade education and self-taught celestial navigational skills, a master sailor (full captain by 25), and master shipwright, Slocum had done what most mariners thought to be impossible. With a windup tin clock, outdated charts, a lead line, and indomitable courage he had circled the globe alone. His book of great and daring adventure is still in print and even today's readers marvel and revel at his prose.

His original plans were to sail Eastward across the Atlantic, through the Mediterranean Sea, traverse the Suez Canal, and continue on. But when he arrived at Gibraltar, English navel officers advised against his sailing his boat, the Spray, through the Middle Sea. Pirates would surely take him,-a single man in a very small vessel.

Slocum was a prudent man. He took their advice, reversed course, and sailed back across the Atlantic to northern Brazil. He then headed South to Rio de Janeiro and on to Buenos Aires where his first wife, Virginia, had been buried some years before.

Then it was the perilous Straits of Magellan that beckoned the Spray and after two tries,

many storm filled weeks, he managed at last to break out of the 400 mile stretch and head for Samoa and eventually Australia.

It was in Australia where Slocum's interest and the interest of members of this and other magic lantern societies become one. Slocum, tired of being treated as merely an itinerate sailor, obtained an arc fired projector (magic lantern). He arranged programs, illustrated by black and white slides, and lectured on adventures experienced during his continuing odyssey. He charged six pence for admission to his lecture and slide show and the same amount to step aboard his now famous vessel, the Spray.

From that point on, according to the authors of the article, Slocum "Lectured the Spray along the remainder of his voyage." He was received by full houses as a man of letters, experience, and knowledge rather than a "mere traveling sailor." Now if that was good enough for Joshua Slocum, it is surely good enough for

The Old Projectionist

Uncle Sam Wants Your Pep, Punch, and Patriotism

by Michael Rhode

A version of this was published as "The Other Battle of WWI," Hogan's Alley, 9 (Summer 2001)

America joined World War I in 1917, months after the war began between England, France, and Germany. Large numbers of soldiers began gathering in camps in the US, leading to concern about the spread of venereal disease. During the war, ten percent of sick call in the American Expeditionary Force was related to sexually transmitted diseases like syphilis and gonorrhea. Social reformers succeeded in having the government consider "control of the sex impulse" by soldiers to be a personal cause, similar to chastity in a woman. Troops were urged to keep "clean" for their Uncle Sam, sweetheart, wife, children, mother, and father...a daunting task especially since "patriotic prostitutes" and flappers were willing to do what they saw as their part for the war effort. Young soldiers were urged to participate in sports, go to theaters, or write letters home rather than fraternize with women. Once in France, soldiers were given flyers stating:

> The United States Government is permitting you to go on leave, NOT in order that you may SOW WILD OATS, but to give you an opportunity to improve your health, and advance your education.
>
> If misconduct, carelessness, or vice, you are not improved in body and mind, you will have defrauded the government and will have wasted an opportunity to improve your station in life.

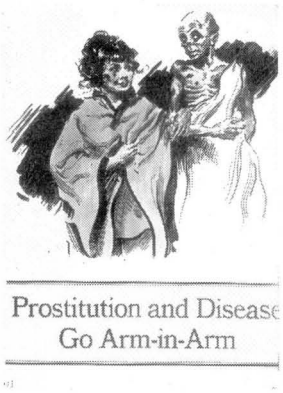
If you become intoxicated, associate with prostitutes, or contract a venereal disease, you are guilty of a moral crime.

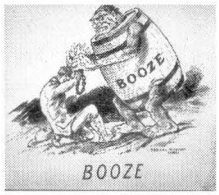
Wouldn't it profit you more to purchase with that money a little gift for MOTHER, WIFE, SISTER or SWEETHEART??

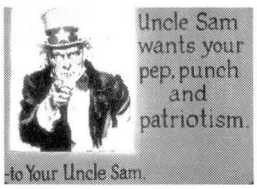
> DO NOT LET BOOZE, A PRETTY FACE, A SHAPELY ANKLE MAKE YOU FORGET!! THE AEF MUST NOT TAKE EUROPEAN DISEASE TO AMERICA, YOU MUST GO HOME CLEAN!!

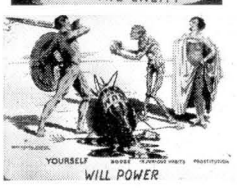
Being seen as a moral issue, the battle to control venereal disease in World War I resulted in editorial cartoons that lacked the humor of later efforts.

While outstanding cartoonists like "Wally" Wallgren, Bruce Bairnsfeather, "Ding" Darling, and Percy Crosby used war themes, the main source of educational cartoons was the Instruction Laboratory of the Army Medical Museum in Washington. Medical illustrator William T, Schwarz ran the Anatomical Art Department of the Laboratory, assisted by Morris L. Bower who became a magazine illustrator after the war. Although Paul Terry (most famous as the animator of the later "terrytoons" was on staff, and Max Fleischer and J. R. Bray of Bray Studios were consulted, no anti-VD animated films were made. Instead lantern slides (larger glass versions of today's 35 mm slides) were produced to educate troops by the Medical Museum's thirty staff artists. The slide shows alternated cartoons with horrible pictures of disease. The artists were mostly trained medical illustrators and their cartoons are similar to political cartoons and magazine illustrations of the time rather than comic strips. While some cartoons were signed Terry, E. G. Thayer, and F. A. Anderson, most were not signed. Some art was probably done by other soldier cartoonists like Roscoe Norrington who joined the staff explicitly as a cartoonist in May 1919, but the cartoonists mostly worked anonymously. The following images capture a long-lost world.









The opinions or assertions contained herein are the private views of the author and are not to be construed as official or as reflecting the views of the US Department of Defense. This piece is a US government work and, as such, is in the public domain in the United States of America. All photographs are courtesy of National Museum of Health & Medicine, Armed Forces Institute of Pathology, Washington, DC.

ed note: Thanks go to Terry Borton for alerting "the editors" to this story.

Raree Shows and Moral Character in the England of 1833

by Karl Link

While reading an old Philadelphia based magazine from 1833 I happened to come across an article that will be of interest to members of the Magic Lantern Society.

The magazine was called the Philadelphia Album and Ladies' Literary Port Folio. It was one of the magazines of the time whose goal it was to improve public education, and culture in general, and make this young republic a country just as the British or the French. Edited by Robert Morris, it was a weekly journal, aiming to provide all that was good in literature and arts to its aspiring or more sophisticated clientele. It also contained a fair amount of local and international news. Topics of general interest as well as society gossip were also covered. News articles from distant locations often were taken from other already published newspapers or magazines, and marked as such by naming the original paper at the end, but without date of its original appearance.

The article of interest to us was printed in The Philadelphia Album and Ladies' Literary Port Folio on Sept. 14, 1833, but is marked as originally published by the Exeter Flying Post (an established paper in Exeter, United Kingdom; this places the account in England's Westcountry, and not in the state of Maine, where incidentally, you may find both Exeter and Topsham). It runs as follows:

"An elopement which has occasioned no small stir in the family of the lady, took place from this city, on the evening of Monday last. A draper from Stonehouse, and the daughter of a considerable shipowner at Topshafm (sic), met by accident here, the one having business, the other in pursuit of raree shows and pleasure, such as are generally at such solemn times afforded. The attachment was mutual and of some standing, but (as is reported), the friends had been deaf to all entreaty. Thus, however, thrown in each other's way, every tender feeling was revived – the moment was favourable – Cupid propitious – a chaise and four was most opportunely in the way, and, borne on the wings of Love, they have outstripped pursuit, and since their departure, to this time, have not been heard of."

Here is an amusing tale of two lovers on the run, and it includes the mentioning of raree shows! Furthermore, what this humorous report of a scandalous behavior seems to be implying, if we allow some reading between the lines, is a statement about the moral value of raree shows, which is none too good.

Although we might be surprised to find such an article appear in the Exeter Flying Post, for of course every newspaper has a duty to report all significant local events, and will gladly do so, especially when prominent local persons are involved, yet I find it highly intriguing that raree shows are reported here as part of the story. Why mention it, and in this context? Is it merely a coincidence? Or are we given an important hint? Even more surprising, a Philadelphia journal finds this report worthwhile enough to reprint is for its own local readers. Are the persons involved well known in Philadelphia? Not too likely. Don't Philadelphians know about elopements without having to read about such occurrences in another country? With all due respect to William Penn and his denizens, this seems even less likely. Is it solely its humorous content which makes this story so appealing? Again, not very likely. Why then publish it this side of the Atlantic? To what possible purpose?

If we put aside motives of sensationalism and the not altogether impossible idea of showing up the English (1776, and for that matter 1812, was not that long ago if you lived in 1833, and feelings hadn't completely cooled; and no need of reminding you of a certain well known female author of British subjection who, not long before, had published an account of her travels and experiences in this new country, which incensed many a true American, heart and soul). If we set these possibilities a bit aside, then we may come to the conclusion that the mentioning of raree shows was not just mere chance, but by design. Or if not placed there by design, but truly a circumstantial fact of the events described, then this very fact was seized upon by the editor as serving admirably a certain purpose. It doesn't really matter which holds true, since either way the purpose is identical, the conclusion will be the same.

The main reason of this article then is not merely to report a most unhappy family affair, but to use it as a case in point, namely, to prove the close association of certain forms of entertainment with socially unacceptable conduct. It then follows that raree shows would have enemies who saw them as a bad influence, an influence capable of turning a human being from good to evil. The story then becomes an educational tale; a type commonly found and frequently heard for example in Victorian times, a tale of "Beware You"! The publication of this article in two different papers in two separate countries allows us to make the following assumptions: First, raree shows are common both in England (Exeter), and the U. S. (Philadelphia). Secondly, raree shows are perceived as a potential threat to an accepted social moral order. Further, the ethical principles of the two societies are similar enough if not identical, to allow for a direct transfer of the story without loss of meaning. And finally, the ultimate purpose of the story is to issue a warning about the possible negative effects of raree shows. It is not sensationalism that leads to the publication of this story, but an active, conscious effort with the intent of improving society through instruction. By using an actual event as an exemplary educational tale whose meaning cannot be mistaken, the editor provides an argument that is not easy to dispute.

At this point we may rightly ask: Did the attendance at raree shows really lead to scandalous behavior? Or could it actually have been the surrounding environment (physically and, or socially)? Unfortunately the article does not provide a direct answer for a better understanding of the role of raree shows on the minds and characters of its attendees, or its influence on their behavior or actions, Neither can we tell much about the type of localities involved. Typically, raree shows are portrayed as street shows, or sideshows, and only occasionally are they given in homes or public buildings. Without good knowledge of the exact locations of the performers and their equipment, it is difficult to distinguish if they performed in better surroundings, or in what could be called a loose moral district. We certainly may

assume that the performers themselves were not highly regarded by their contemporaries. In the entertainment field almost any type of traveling troupe was considered not really respectable, and attitude still prevailing to this day in some areas. In addition, a certain distrust of foreign showmen, perhaps even Savoyards in particular, could have been a contributing factor.

What we can answer quite clearly is the disposition of the lady mentioned in the text. It is stated that our lovely lady in question had already arrived with the idea of visiting raree shows firmly in her mind before ever meeting, or even expecting to meet, her Adonis. Whether she had been seduced to such pleasures, or found them already previously through her own inclination, cannot be very well guessed at.
We cannot be entirely sure about her lover's attitude towards these shows, which is a pity, but we do know that both had "an attachment of some standing". This information combined with the general principle that like minds find each others' company agreeable, leads us to consider the possibility that not only could he be quite a potential raree show attender himself, but with at least some likelihood, was also the one to initiate and rouse her interest in such shows. This of course, is purely conjecture, and in all fairness we must also consider that the reverse is just as likely! In any event, we may well suppose that if one lover is visiting a raree show, the other could not be far! Since we are told that the two love birds "met by accident", we may even go so far and surmise that the two lovebirds "accidentally found each other (and conceivably the inspiration for their subsequent deed) at a raree show. It is however quite immaterial whether the loving couple ever actually went to, or met at raree shows. The provided text does not clarify on this point. But even if a subsequent questioning, after the happy pair can be located and found of course, might prove that they had so deeply and fully imbibed the nectar of love, that in consequence thereof they should have forsaken raree shows once and for all, a fact which most certainly would have an attenuating effect on our judgment of their character and the affair. It must nevertheless be fully understood that based on the account provided above, we must accept the fact that the intent was clear and predetermined, and that there can be absolutely no doubts: The lady was in pursuit of not just one raree show, no plural, she was going to visit more than one, perhaps a dozen, or more! This can only mean she was no stranger to such events, or at the very least, was not reluctant to giving herself over and drinking deeply from this readily proffered cup of cheap entertainment.

Based on all this, it could be said that persons who frequent raree shows, or have the intention of doing so, are of rather low character, and may be expected to behave in improper ways.

If you have willingly followed the admittedly on occasion almost arduous line of thoughts thus far, then please allow me to lead you down yet another path of these most fruitful suppositions. Usually the expression raree show is used to mean a peep show, but sometimes it may also stand for the more general term of street show, or traveling Savoyard man show. In the latter case the enamored young lady could conceivably have been intending to visit a galanteeso or magic lantern show (and indeed why not all kinds of related optical shows).
It is known that magic lantern shows, at least up until the middle of the 19th century, did not stand in altogether high regard. Their entertainment value was considered by some "only good for fools and children". And their educational value was as yet mostly insignificant. If we add to that the possibility of shows which included some material which by the standards of its time were considered "in bad taste", if not worse (magic, deviltry, nudity, heresy, vices, etc., or allusions thereof), then we come to the conclusion that such shows in general could not have been deemed appropriate for the young, the impressionable, and all other persons of "weak character". In other words, personages of "good society" would certainly not have approved.

This is also born out by the fact that magic lantern shows are not mentioned anywhere in the Philadelphia Album and Ladies' Literary Port Folio for almost the entire year 1833 I was looking at, (2 of the 52 weekly issues were missing, plus 2 other issues were incomplete, Raree shows were mentioned only once, as cited above). In contrast to this, the theater and finer arts like recitals and exhibitions were well covered.

Based on this it could be said that persons who frequent magic lantern shows, or have the intention of doing so, are of rather low character and can be expected to behave in improper ways.

ed note: "What an incentive to attend the Convention in Seattle!"

A final, and interesting but harder to define point, is the fact that in the text the author seems to find it necessary to mention that the lady was "in pursuit of raree shows and pleasures". This leads to two separate yet closely linked questions. Why are raree shows mentioned before pleasure? Does this indicate a preference of some sort, or could it possibly signify a lower or higher degree of rating? Or even a sequence of depravity? And most importantly: Is there a distinguishing element between the two, apart from the obvious? This could imply that raree shows are not simply pleasure, but something more. If so, what else is there to be found? The answer will most likely be only known to those who actively pursue this very pleasure.

Comments are welcome.

Thank you.
Karl Link

For those of you who have access to the *Exeter Flying Post* of the year 1833, would you please check and verify if and when the above article was printed in that paper?

Dr. Mervyn Heard's Book to be Published

by Thomas Weynants

In April 2006, Dr. Mervyn Heard's new book "Phantasmagoria: The Secret Life of the Magic Lantern" will be published by the Projection box. (The latter publisher – books & CD-roms – is specialized in recent studies in the Vintage Visual Media field; Pre-Cinema, optical entertainments, Early Cinema, including facsimile editions of rare books in related fields.) As read on the announcing flyer, you really can expect "a full-blooded account of an extraordinary theatrical ghost-raising entertainment". All on 312 pages, profusely illustrated!

For more information on this book see: http://www.visual-media.be/publications.html
Ordering information from Stephen Herbert is available from the above linked web page, just follow, since it will be a nightmare if you should miss this book. (No pun intended)

Something Unique

By Lawrence Spencer
I came across this item on eBay the other day and thought that some of the Soc. members might be interested -

This person (see ebay ID link below) takes pieces of broken china and Magic Lantern slides and uses them to make Pins & Broaches.

They are really neat pieces and although none they show seems fitting for a male to wear I have written to them to see if they can custom make ones with approriate frames and any selections of pieces they may have, the alternative being I could supply them with a slide to use (so could any member I would say).

I can see wearing this to meetings and any time one is giving a demo or slide show about Magic Lanterns! Could be worn on shirt or jacket lapel or pocket for woman the fancier (with jewels) could be worn on any clothing.

From the Jeweler

For the computer literate, my ebay ID (pvm207) and my email address to order direct is pvm207@globalarray.net.

Dr. Heard's new book is an inevitable source for the enthusiast in 'spectral pre-film & theatre techniques'. It offers an in depth study on a lesser known part of pre-cinematographic entertainment and popular theatre history. The Phantasmagoria genre came to its climax during and shortly after the French Revolution. The Pepper 's Ghost theatre technique was a 19th Century more popular descendant of the Phantasmagoria, often performed in Cabaret, and small theatres.
Dr. Mervyn Heard became involved in the TATE Britain's previous exhibition, 'Gothic Nightmares, Fuseli, Blake, and the Romantic Imagination'. For this exhibition he produced a Phantasmagoria recreation, using slides from various collections, including 'Early Visual Media' collection. The 'Phantasmagoria' was a kind of animated slide and puppet show with sound effects and shocking images giving spectators uncanny chills and thrills. The exhibition "Gothic Nightmares, Fuseli, Blake and the Romantic Imagination", ran until 1 May 2006. For information on the exhibition follow the link on the page see: http://www.visual-media.be/exhibition.html

For those not computer literate, here is my mailing address and I'll make up a flyer for you.

Pat Malm
1253 Maine St
Poland, ME 04274

A Phoenix Collector Seeks Company

My name is Joyce McDonald and I have a small collection of magic lantern slides. I just discovered your web site and enjoyed it very much. I would appreciate if you would share my email address, rvmcdonald@cox.net, with some one in the Phoenix, AZ area so we can share information.
Thank You,
Joyce McDonald

Kudos To Terry

from Shel Izen

This letter and information was forwarded to the editors by Shel:

Hi you guys: I thought you might be interested in this approach to getting new members. I recently bought a lantern on Ebay, and then I got an email from Terry about joining the MLS. Pretty cool, huh?

"Hi,
Congratulations on you new lantern. Your purchase suggests that you would be a good candidate for the Magic Lantern Society. We are a friendly group of lantern enthusiasts who have a newsletter, regional meetings, and a biannual convention with research presentations, shows, a market, auction, etc. The fellowship is the most important part. You will learn a lot, and membership is very inexpensive. The next convention is in July, in Seattle. For more, visit www.magiclanternsociety.org. (If you're a dealer, please tuck this note into the lantern to help out your buyer.)
Best,
Terry Borton
The American Magic-Lantern Theater
www.MagicLanternShows.com

BUYING $$

We are looking to buy glass slides, lots, and collections in any condition Worldwide large or small. Fast payment! Please email us at pkstore2@columbus.rr.com